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Rehearsal Script

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"DOCTOR WHO" 7L

16/11/88

"THE HAPPINESS PATROL"

by

Graeme Curry

EPISODE THREE

Producer	JOHN NATHAN-TURNER
Script Editor	ANDREW CARTMEL
Production Associate	JUNE COLLINS
Finance Assistant	HILARY BARRATT
Production Secretary	KATE EASTEAL
Director	CHRIS CLOUGH
Production Manager	GARY DOWNIE
A.F.M.	LYNN GRANT
Production Assistant	JANE WELLESLEY
Designer	JOHN ASBRIDGE
Costume Designer	RICHARD CROFT
Make-Up Designer	DORKA NIERADZIK
Visual Effects Designer	PERRY BRAHAN
Technical Co-Ordinator	RICHARD WILSON
Lighting Director	
Sound Supervisor	SCOTT TALBOT
Video Effects	DAVE CHAPMAN
Special Sound	DICK MILLS

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TX '88

"DOCTOR WHO" 7L - 'THE HAPPINESS PATROL' - EPISODE THREE

CAST:

THE DOCTOR
ACE
HELENA
EARL
DAISY K
THE KANDYMAN
JOSEPH C
GILBERT M
SUSAN Q
PRISCILLA P
TREVOR SIGMA
ERNEST P

NON SPEAKING:

DRONES
HAPPINESS PATROL GUARDS

HEARD, NOT SEEN:

NEWSCASTER
PIPE PEOPLE VOICES

* * * * *

SETS:

Forum Square
Street/Bluesy Street/Street with Fire Escape
Second Street/Street outside Kandy Kitchen/Forum Street
Helen A's Suite
Happiness Patrol HQ
The Pipes/Doom Pipe
Execution Yard
Arcadia
Kandy Kitchen

* * * * *

MODEL SHOT:

Shuttle leaving Planet

* * * * *

"DOCTOR WHO" 7L

'THE HAPPINESS PATROL'

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EPISODE THREE

(REPRISE CLIFF HANGER)

1. EXT. STREET. NIGHT.

(ACE AND SUSAN Q
BEING MARCHED TO
THE FORUM BY
THE HAPPINESS
PATROL)

SUSAN Q: As long as you're looking
cute, you have a chance.

ACE: Cute!

SUSAN Q: Don't give up. We might
get through alive.

(THEY PASS A
SPEAKER PLAYING
MUZAK)

ACE: I hate that music.

SUSAN Q: You're not the only one.

(A SHOT RINGS
OUT. THE SPEAKER
IS BLASTED OFF
THE WALL)

DAISY K: Sniper! Down! Lucy o! Jane M!
Covering fire! The rest of you -
go for that sniper!

(SEVERAL OF
THE HAPPINESS
PATROL DASH
FORWARD UNDER
FIRE. THE REST
DROP INTO SHOOTING
STANCES. DAISY K
SNEAKS QUIETLY
AWAY)

ACE: Are you thinking what I'm
thinking?

SUSAN Q: People get killed
thinking like that.

ACE: People get killed anyway.
Now!

(THEY MAKE A
BREAK FOR IT.
IN THE CONFUSION
THE HAPPINESS PATROL
HARDLY NOTICE.

SUSAN Q AND ACE
DODGE INTO A
DOORWAY. UNFORTUNATELY,
IT'S THE DOORWAY WHERE
DAISY K IS HIDING.
FOR A MOMENT THEY
STARE AT EACH OTHER
IN SURPRISE. THEN
DAISY K RAISES
HER FUN GUN. ACE AND
SUSAN PUT THEIR HANDS
ON THEIR HEADS)

Face-ache.

2. EXT. FORUM SQUARE. NIGHT.

(THE TOWN SQUARE
IN FRONT OF THE
FORUM. ON ONE
SIDE, STEPS
LEAD UP TO THE
MAIN ENTRANCE OF
THE FORUM, A
LITTLE FURTHER
ALONG THAT SIDE,
THE DOCTOR IS AT
THE STAGE DOOR
CUBBYHOLE WITH
ERNEST P, THE
STAGE DOOR MAN.
THE DOCTOR IS
HORRIFIED AS HE
WATCHES THE HAPPINESS
PATROL DEFACE
DAPHNE S'S POSTER.

ERNEST P IS UNMOVED.
MUZAK IS PLAYING
SOFTLY OUT OF
A SMALL SPEAKER IN
THE CUBBY HOLE.

ERNEST P IS RIFLING
THROUGH THE PAPERS
ON HIS CLIPBOARD)

ERNEST P: Ace Sigma, wasn't it?

THE DOCTOR: That's right.

ERNEST P: What does she do, then?

THE DOCTOR: Do?

ERNEST P: (AUTOMATICALLY) Sing,
dance, juggle, magic, vent or
impressions?

THE DOCTOR: She makes things disappear.

ERNEST P: (CONSULTING LIST) Magic.

THE DOCTOR: There's nothing magical about the way she does it.

ERNEST P: Nothing down here under magic, but I can do you an Ace Sigma on the Miracle Survival Act.

THE DOCTOR: What's that?

ERNEST P: If they survive the Act, it's a miracle.

THE DOCTOR: I see.

ERNEST P: She's on next. Should be arriving any minute. You can slip in here if you want.

THE DOCTOR: I'll wait, thank you.

(THE DOCTOR NOTICES
A MICROPHONE STAND
SET UP AT THE
TOP OF THE STEPS
LEADING INTO THE
FORUM)

What's the microphone for?

ERNEST P: That's for speeches and prize-giving. At the end of the show Helen A congratulates the successful candidates and presents them with their Happiness Patrol badges.

THE DOCTOR: I hate long speeches.

ERNEST P: You're in luck then.

THE DOCTOR: Eh?

ERNEST P: None of the candidates will be successful.

3. EXT. STREET. NIGHT.

(ACE AND SUSAN Q
BEING ESCORTED
TO THE FORUM BY
DAISY K AND
HAPPINESS
PATROL GUARDS

SUSAN Q: (TO ACE) Remember, flutter
your eyelids and lots of teeth in your
smile.

ACE: I'd rather lob something at them.

SUSAN Q: And remember to use your
dimples.

ACE: I'd use more than my dimples.

DAISY K: Quiet!

4. EXT. SECOND STREET. NIGHT.

(THE DRONES,
DRESSED IN BLACK
SUITS ARE WALKING
TO A SLOW DRUMBEAT,
HEADING TOWARDS
THE FORUM. ALTHOUGH
THEY ARE WHITE, THE
PROCESSION IS
REMINISCENT OF A
NEW ORLEANS FUNERAL.

EARL IS LEADING
THEM, PLAYING SLOW
TRUMPET MUSIC
AROUND THE RHYTHMIC
BEAT OF THE DRUM)

5. INT. HELEN A'S SUITE.

(HELEN A IS
WATCHING THE
PROCESSION OF THE
DRONES ON HER
FIFTIES-STYLE
TELEVISION. FIFI,
HEAVILY BANDAGED,
IS ON HER LAP.
HELEN A STROKES
FIFI THROUGHOUT
THE SCENE)

HELEN A: Look at them, Fifi.
Dreary clothes, turgid music and
terrible deportment. They're just so
depressing.

(SHE SWITCHES THE
TELEVISION OFF
WITH A REMOTE
CONTROL. SHE
SPEAKS INTO THE UNIT)

(INTO MICROPHONE) Happiness will
prevail. Happiness Patrol Section B,
prepare to effect a large-scale
disappearance. A drone demonstration
is moving towards Forum Square.
Proceed there directly. Take no
priscners. Summary executions for all
drones, including alien trumpeter.

(SHE POINTS THE
REMOTE CONTROL UNIT
AT THE TELEVISION
AND AN INANE, HAPPY
PROGRAMME COMES ON)

That's better, isn't it, my darling?
I can feel my spirits lifting already.

6. INT. HAPPINESS PATROL HEADQUARTERS.

(THE SOFT MUZAK
IS PLAYING IN THE
BACKGROUND. A BELL
SUDDENLY BEGINS TO
RING NEAR THE FIRE
STATION TYPE POLE
IN THE ROOM.

A HAPPINESS PATROL
GUARD SLIDES DOWN
THE POLE, FOLLOWED
BY ANOTHER AND
ANOTHER)

7. EXT. FORUM SQUARE.

(THE DOCTOR SITTING
ALONE. HE LOOKS
UP AS THE SPEAKER
IN THE SQUARE
COMES TO LIFE)

NEWSCASTER: (ON SPEAKER) This is a public happiness announcement. A depression is moving towards Forum Square. For your own peace of mind please stay clear of the area. You'll be pleased to know that Helen A has asked Happiness Patrol Section B. to restore harmony and they have responded with a smile. Happiness will prevail.

(THE DOCTOR SMILES
GRIMLY WITH
SATISFACTION. HE
TAKES SEVERAL
WATCHES OUT OF
HIS POCKETS AND
BEGINS TO ADJUST
THEM)

8. INT. HELEN A'S SUITE.

(HELEN A IS REMOVING
FIFI'S BANDAGES,
ROLLING THEM ROUND
HER HAND AS SHE
DOES SO)

HELEN A: And the last one.

(HELEN A REMOVES
THE LAST BANDAGE,
REVEALING FIFI TO
BE FULLY RECOVERED,
LOOKING AS FRIGHTENING
AND FEROCIOUS AS
BEFORE)

There we are. All mended. We're a team, Fifi, you and I. We look after each other. And we will make this a happy planet, in spite of the bunglers and killjoys that surround us. If they're miserable, then we'll put them out of their misery. After all, it's for their own good. But first of all a bit of harmless revenge. You take the vermin in the pipe. I'll take the vermin at the Forum.

(FIFI GROWLS SOFTLY)

9. EXT. FORUM SQUARE. NIGHT.

(THE DOCTOR IS
SITTING AT THE TOP
OF THE STEPS
LEADING INTO
THE FORUM, NEAR
THE MICROPHONE.

TREVOR SIGMA
WALKS UP THE
STEPS AND SITS
DOWN NEXT TO HIM)

TREVOR SIGMA: Doctor.

THE DOCTOR: Trevor.

TREVOR SIGMA: You're looking a bit glum

THE DOCTOR: All this happiness is
getting me down.

TREVOR SIGMA: I know what you mean.
I'll be glad when I get shot of this
place.

(TREVOR SIGMA
TAKES A THICK ROLL
OF PAPER OUT OF
HIS COAT AND GIVES
ONE END TO THE
DOCTOR)

Can you hold the end for me, Doctor?

(THE DOCTOR TAKES
THE END OF THE
ROLL. THE PAPER
IS COVERED WITH
WRITING AND
TREVOR SIGMA
MAKES A FEW NOTES)

THE DOCTOR: Where's the Galactic Census
Bureau sending you next?

TREVOR SIGMA: Earth. Been there?

THE DOCTOR: Once or twice.

TREVOR SIGMA: Miserable sort of place.

THE DOCTOR: You're making me feel
nostalgic.

(THE DOCTOR IS
READING TREVOR'S
LIST)

Wait a minute. Silas P. Harold V.
I know these names. You can't give
these to the Bureau. They might
have lived here once but ...

TREVOR SIGMA: They've disappeared. I
know. Strange, isn't it? Don't ask
me why, but that's what they want.

THE DOCTOR: They've sent you here
not to make a list of who is here, but
who isn't.

TREVOR SIGMA: That's right.

THE DOCTOR: When were you last on
Terra Alpha.

TREVOR SIGMA: Let me see. In
Alphan time. Six months ago.

(THE DOCTOR TAKES
THE ROLL OF PAPER
FROM TREVOR)

THE DOCTOR: So this list represents
six months' worth of Helen A's
handiwork in pursuit of her perverted
version of happiness.

(THE DOCTOR STANDS
AT THE TOP OF
THE STEPS AND
HOLDS OUT THE ROLL
OF PAPER)

TREVOR SIGMA: No, Doctor, don't. It
took me ages to roll that up.

(THE DOCTOR LETS
GO OF ONE END
OF THE ROLL.
THE PAPER UNROLLS,
CASCADING DOWN
THE STEPS AND
ACROSS THE SQUARE)

10. INT. HELEN A'S SUITE.

(FIFI IS SPRAWLED
ON A CHAIR.

HELEN A APPROACHES
WITH A LEAD AND
FASTENS IT ROUND
FIFI'S NECK.

FIFI GETS
INCREASINGLY
ANIMATED AND GROWLS
WITH EXCITEMENT)

HELEN A: Walkies!

(WE MOVE TO A
GRILLE IN THE
WALL. BEHIND
IT WE CAN SEE THE
PIPE PEOPLE,
WATCHING FIFI
WITH TERROR IN
THEIR EYES)

11. EXT. FORUM SQUARE. NIGHT.

(IT IS EMPTY
AND QUIET. THE
DOCTOR IS ON
THE STEPS.

HE TAKES A LARGE
FOB-WATCH OUT
OF HIS COAT AND
CONSULTS IT.
ALL WE HEAR
IS THE TICKING
OF THE CLOCK)

12. EXT. STREET. NIGHT.

(GILBERT M IS
DRIVING THE
HAPPICAR, PLAYING
ICE CREAM VAN
MUSIC, AND
OVERFLOWING
WITH HAPPINESS PATROL
GUARDS SENT TO
DESTROY THE DRONES.
PRISCILLA P IS
NEXT TO GILBERT)

PRISCILLA P: Over there!

GILBERT M: What?

PRISCILLA P: A killjoy. In the shadows.
Dark coat, drooping shoulders, a
tear glistening on his cheek.
Summary execution?

GILBERT M: Not this time, Priscilla.
Save it for the drones.

13. EXT. FORUM SQUARE. NIGHT.

(THE DOCTOR IS
NOW ALONE IN
THE QUIET SQUARE.
HE IS WALKING
BACKWARDS AND
FORWARDS ALONG
THE TOP OF THE
STEPS, TWIDDLING
HIS THUMBS. HE
EYES THE MICROPHONE.
FINALLY HE CAN'T
RESIST IT. HE
TAKES THE MIKE
OUT OF THE STAND
AND CROONS INTO IT.

THE DOCTOR SINGING
TO THE TUNE OF
'AS TIME GOES BY')

THE DOCTOR: (SINGING)
It's still the same old story
A fight for love and glory
A case of do or die.

(HE STOPS SINGING)

Perhaps not.

(HE HEARS EARL'S
TRUMPET, COMPLETING
THE TUNE, THE DOCTOR
SMILES)

Earl.

(EARL JOINS THE
DOCTOR AT THE TOP
OF THE STEPS)

EARL: The drones are on their way.

THE DOCTOR: Thank you, Earl. It's all falling nicely into place. As time goes by. We've got Ace arriving first, with her guards, of course, and you're bringing the drones, which only leaves the Happiness Patrol section sent by Helen A to make us all disappear in the nastiest possible way.

EARL: Sounds complicated.

THE DOCTOR: It's simplicity itself. But you have to help me. And you'll have to get the time just right.

EARL: What sort of time would you like, Doctor? How about this?

(EARL PLAYS A
SNATCH OF MUSIC)

THE DOCTOR: Play it by ear, Earl.

14. EXT. EXECUTION YARD.

(JOSEPH C AND
HELEN A STANDING
NEAR THE EXECUTION
PIPE.

HELEN A IS
ROLLING UP A LEAD.
SHE HAS JUST
UNLEASHED FIFI DOWN
THE PIPE)

15. INT. THE PIPES.

(THE PIPE PEOPLE
ARE RUNNING ALONG
THE PIPES. THEY LOOK
DESPERATE.

WE HEAR FIFI
HOWL SOMEWHERE
BEHIND THEM)

16. EXT. FORUM SQUARE. NIGHT.

(THE DOCTOR IS
AT THE MICROPHONE.
HE IS LOOKING AT
THE WATCH, AS
BEFORE. HE SNAPS
IT SHUT.

DAISY K AND THE
HAPPINESS PATROL
MARCH INTO THE
SQUARE WITH ACE
AND SUSAN Q.

THE DOCTOR TALKS
THROUGH THE MICROPHONE
UNTIL JUST BEFORE
THE END OF THE
SCENE)

THE DOCTOR: (INTO MIRCROPHONE) You're
late!

ACE: Doctor!

THE DOCTOR: You've no idea how happy
I am to see you, Ace.

DAISY K: Sorry to keep you, Doctor.
But now it's Funtime!

(ON 'FUNTIME' THE
HAPPINESS PATROL
FORM INTO A
FIRING SQUAD
AND AIM AT THE
DOCTOR)

Have a nice death, Doctor.

ACE: Doctor!

THE DOCTOR: It's all right, Ace. They can't fire. Because they see before them a happy man. And their logic will tell them, twisted as it is, that as such they have no power over me.

(THE HAPPINESS PATROL,
WHO HAVE NOT THOUGHT OF
THIS BEFORE, LOOK
CONFUSED AND
LOWER THEIR FUN
GUNS)

Of course some days I may feel a little grouchy perhaps, a wee bit bad-tempered ...

(THE HAPPINESS PATROL
RAISE THEIR GUNS
AGAIN)

... but today isn't one of those days.

(THE HAPPINESS PATROL
LOWER THEIR GUNS)

Because today the Doctor and the drones are having a ball! (cont...)

(BANG ON CUE EARL
MARCHES INTO THE
SQUARE, POINTING
HIS TRUMPET INTO
THE AIR AND PLAYING
LIVELY DANCE MUSIC.
THE DRONES FOLLOW
HIM INTO THE SQUARE.
THEY HAVE TAKEN THEIR
BLACK JACKETS OFF
AND ARE SINGING
AND CLAPPING HAPPILY
TO THE MUSIC.

WHEN DAISY K
AND THE HAPPINESS
PATROL GUARDS
ESCORTING ACE
SEE THE HAPPY
DRONES, THEIR FACES
FALL. THEY ARE
CLEARLY THOROUGHLY
DEPRESSED ABOUT THE
SITUATION.

AT THAT INSTANT,
GILBERT M DRIVES
THE HAPPICAR INTO
THE SQUARE. THE
HAPPINESS PATROL
LEAP OUT AND
LINE UP IN FRONT
OF THE DRONES,
AIMING THEIR FUN
GUNS)

THE DOCTOR: (cont) You can't do it,
Happiness Patrol Section B. You can't
go down in the history of the galaxy
as a bunch of party-poopers. The only
killjoys in this square are behind
you.

(THE HAPPINESS
PATROL TURN TO
SEE DAISY K'S
HAPPINESS PATROL
GROUP)

Look at them! Wretched, snivelling
creatures, wallowing in their own
weltschmerz! All except Ace and Susan Q,
of course, who are naturally
delighted to see me.

(THE HAPPINESS PATROL
ADVANCE ON DAISY K'S
GROUP)

DAISY K: No! Stop! That's an order!

(PRISCILLA P'S
GROUP MOVE IN
TO ARREST DAISY K'S
GROUP.

THE DOCTOR RUNS
DOWN THE STEPS,
AND PULLS ACE
AND SUSAN Q
OUT OF THE MELEE)

THE DOCTOR: Into the car!

(THE THREE OF THEM
LEAP INTO THE
CAR, WITH THE
DOCTOR AT THE
WHEEL. JUST
AS THEY ARE ABOUT
TO MOVE, EARL
RUNS UP AND JUMPS
IN THE BACK OF
THE CAR, NEXT TO
SUSAN Q)

ACE: Come on, Professor, get this
heap of junk moving!

THE DOCTOR: Nice to have you back,
Ace.

(THE CAR MOVES
OFF)

17. EXT. EXECUTION YARD. NIGHT.

(THE EXECUTION
YARD IS DECORATED
AS IF FOR A
PARTY. JOSEPH C
AND HELEN A
ARE STROLLING
ROUND IT, LIKE
A COUPLE TAKING
A WALK IN THE
PARK.

HELEN A IS CARRYING
FIFI'S LEAD.
THERE IS SOFT
MUZAK PLAYING
ABOVE THEIR HEADS)

HELEN A: Lovely evening.

JOSEPH C: Yes, dear.

HELEN A: The sort of evening that
makes you happy to be alive.

(THERE IS NO REPLY)

(FIRMLY) I said the sort of evening
that makes you feel happy to be alive.

JOSEPH C: Yes, dear.

(THE MUZAK IS
INTERRUPTED BY
CRACKLY INTERFERENCE
AND A NEWSCASTER
READS OUT A
NEWSFLASH)

NEWSCASTER: Happiness will prevail!
Reports are coming in of a series of
disturbances in Forum Square. Fighting
has broken out in the ranks of the
Happiness Patrol following an
unprecedented display of mirth by
a group of drones led by an
unidentified alien trumpeter.

HELEN A: The trumpeter again!

NEWSCASTER: Reports are coming in
that the disturbances were orchestrated
by an alien describing himself as
The Doctor. Both ringleaders
escaped, together with an alien
girl and Susan Q, a Happiness Patrol
candidate on her way to the Forum.
There will be further reports as
we get more news.

(THE MUZAK BEGINS
AGAIN)

HELEN A: However hard I try,
however much work I put in, something
always happens. Even moments like
this aren't sacred. But one day
we'll live in harmony. One day I
will be appreciated.

JOSEPH C: Yes, dear.

(HELEN A HANDS
JOSEPH THE LEAD)

HELEN A: Here. You wait for Fifi.
I shall obviously have to deal with
this myself.

JOSEPH C: Yes, dear.

(IN THE DISTANCE,
IN THE PIPES, WE
HEAR FIFI HOWLING)

18. INT. THE PIPES.

(THE PIPE PEOPLE
ARE SCURRYING
ALONG THE PIPES.

THEY ARE SCARED
AND PANICKING.
WE CAN HEAR
FIFI HOWLING
FURTHER ALONG
THE PIPES)

19. EXT. STREET. NIGHT.

(IT IS QUIET
APART FROM
SOFT MUZAK
PLAYING FROM
SMALL SPEAKERS
MOUNTED ON THE
WALLS.

THE HAPPICAR
COMES ROUND
THE CORNER AND
STOPS)

THE DOCTOR: Here we are. Journey's
end.

ACE: But there's nothing here.

THE DOCTOR: On the contrary, Ace.
But you need to know where to look.

SUSAN Q: We're not far from Arcadia.

THE DOCTOR: Exactly. Arcadia. Lock
people up and then insist they enjoy
themselves on pain of death. The key
to Helen A's basic misunderstanding
of human psychology. You can't force
people to be happy. It's like music.
Where does your music come from Earl?

EARL: (PATTING HIS HEART) Inside.

THE DOCTOR: Right. And however long
you practise, if you ain't got swing ...

EARL: You ain't got swing. But
you've got swing.

(THE DOCTOR
MODESTLY IGNORING
THE COMPLIMENT)

THE DOCTOR: So, I suggest that a good place to start is Arcadia. Susan Q, Earl?

EARL: We're already there Doctor.

(EARL AND
SUSAN Q GET
OUT OF THE
CAR AND HEAD
UP THE STREET)

ACE: Putting the boot into Arcadia. What a great idea.

THE DOCTOR: Do you want to go with them, Ace?

ACE: Let's stick together, Professor.

THE DOCTOR: Good. We've got things to do.

(THEY GET OUT
OF THE HAPPICAR
AND THE DOCTOR
STARTS STRUGGLING
WITH A MANHOLE
COVER)

Give me a hand with the other side of this.

(THEY STRUGGLE
WITH THE COVER)

So what have you been up to while I haven't been able to keep an eye on you?

ACE: Nothing much.

THE DOCTOR: Not too profligate with the nitro, I hope.

ACE: I lobbed a can.

THE DOCTOR: Who was the unfortunate recipient?

ACE: A rat called Fifi. It was annoying me.

THE DOCTOR: Not half as much, I suspect, as you annoyed it.

(THE MANHOLE
COVER COMES OFF)

There we are.

ACE: So where are we going, Professor?

THE DOCTOR: To the top.

(HE JUMPS DOWN
THE HOLE)

20. INT. ARCADIA.

(DAISY K IS
PLAYING AT ONE
OF THE MACHINES.

PRISCILLA P
STANDS CLOSE BY,
GUARDING HER
WITH HER FUN
GUN.

DAISY K STOPS
PLAYING FOR A
MOMENT AND
TURNS TO
PRISCILLA P)

PRISCILLA P: Keep playing! Enjoy
yourself!

(DAISY K GOES
BACK TO THE
GAME)

DAISY K: For the last time Priscilla
P, I am not a killjoy!

PRISCILLA P: I've been hunting killjoys
for five years.

DAISY K: I don't care if you've been
hunting them for five hundred years.
I am not a killjoy.

PRISCILLA P: You pick up a lot in
five years on the streets. You can
see it in their eyes. You can smell
them at a hundred yards. You feel it
in your gut. (cont ...)

(HELEN A SLIDES
DOWN THE CHUTE
INTO ARCADIA.

PRISCILLA P
HIGHLY AGITATED
SWINGS ROUND
WITH THE FUN
GUN)

PRISCILLA P: (cont) The hairs on the
back of your neck stand on end.

(HELEN A REACHES
OUT AND LOWERS
THE BARREL OF
THE FUN GUN)

HELEN A: It's all right, Priscilla P.
I've come to relieve you of the
prisoner.

DAISY K: Shall I take her to the Kandy
Man?

HELEN A: Not for doing her job,
Daisy K. Where are the others?

DAISY K: (INNOCENTLY) Others?

HELEN A: I understood there to be
an entire Happiness Patrol section
involved in the fiasco at the forum.
I only see two of you.

(NOBODY SPEAKS)

Well? (SAVAGELY) I won't bite.

DAISY K: The others left with the
drones.

HELEN A: Really?

PRISCILLA P: They said they were going to put the sugar factories out of action. I tried to stop them but ...

HELEN A: Thank you, Priscilla P. Daisy K, I think you and I need a little chat.

PRISCILLA P: She's a killjoy, ma'am.

HELEN A: I'll deal with it now.

PRISCILLA P: What shall I do, ma'am?

HELEN A: Stay at your post, Priscilla P. Prepare for prisoners.

21. INT. THE PIPE.

(THE PIPE PEOPLE
ARE SCURRYING
DOWN THE PIPE.

THEY COME TO
WHAT APPEARS
TO BE A DEAD
END)

(THEY LOOK BACK
DOWN THE PIPE.

THEY SEE MOVEMENTS
IN THE SHADOWS)

(THE DOCTOR
AND ACE STEP
OUT OF THE
SHADOWS)

WULFRIC: Doctor!

(THE DOCTOR
DOFFS HIS HAT)

THE DOCTOR: Wulfric, Wences.

(FIFI HOWLS
IN THE PIPE.
SHE SOUNDS
VERY CLOSE)

That sounds like a stigorax. (cont ...)

THE DOCTOR: (cont) I haven't seen one of them since I visited Birmingham in the Dark Ages. Extremely intelligent, ruthless predators.

WENCES: Danger!

WULFRIC: Fifi!

THE DOCTOR: Ace, this wouldn't be Fifi as in Fifi the annoyed rat who you claim to have blown to smithereens.

ACE: Nobody's perfect, Professor.

THE DOCTOR: Including Fifi. This way, I think.

(HE INDICATES
A SIDE TUNNEL)

WENCES: That way?

WULFRIC: Danger!

THE DOCTOR: Precisely.

(THEY FOLLOW
HIM INTO THE
SIDE TUNNEL
OF PIPE)

22. INT. HELEN A'S SUITE.

(HELEN A IS
POURING TEA
FOR DAISY K)

HELEN A: Tell me, Daisy K, when the Happiness Patrol got together with the Drones and decided to form a wrecking gang in order to dismantle the sugar factories, what were you doing at the time? Just interested.

DAISY K: I was under armed guard.

HELEN A: Priscilla P?

DAISY K: Yes.

HELEN A: Ah. It's just that I thought you were equipped with a high velocity fun gun, that's all.

DAISY K: It was knocked out of my hand by one of the prisoners.

HELEN A: One of the prisoners.

DAISY K: Ace Sigma.

HELEN A: Ace Sigma. I wondered when Ace Sigma would turn up to haunt me again. Not that I mind, you understand.

DAISY K: Of course not.

HELEN A: A charming girl in so many ways.

23. INT. THE PIPES.

(THE DOCTOR,
ACE AND THE
PIPE PEOPLE
HIDING IN A
HOLLOW AT THE
FAR END OF A
LENGTH OF PIPE.

SOUND OF FIFI
APPROACHING
IN THE DISTANCE.

ACE IS TAKING
OUT A CAN OF
NITRO 9.

THE DOCTOR
SNATCHES IT AWAY
FROM HER)

ACE: Why not?

THE DOCTOR: (WHISPERS) No nitro and
no noise!

(THEY WAIT TENSELY.

THE SOUND OF
FIFI GROWS
NEARER - THEN
SUDDENLY STOPS)

24. INT. THE PIPES.

(FIFI APPROACHING
IN SILENCE, EYES
GLOWING IN THE
DARK TUNNEL)

25. INT. THE PIPES.

(THE DOCTOR,
ACE AND THE
PIPE PEOPLE
WAITING IN
TENSE SILENCE)

26. INT. THE PIPES.

(FIFI APPROACHING
ALONG THE
STRETCH OF PIPE
TOWARDS THE
HOLLOW.

SHE STOPS.

HOWLS TRIUMPHANTLY.

THERE IS A
CRUMBLING NOISE
ABOVE.

FIFI FREEZES,
LOOKS UP. A
MASSIVE FALL
OF ROCK CRASHES
DOWN)

27. INT. THE PIPES.

(THE DOCTOR,
ACE AND THE
PIPE PEOPLE
IN THE HOLLOW.

CLOUDS OF DUST
AND ROCK CHIPPINGS
BILLOW PAST THEM.

THEY SHIELD
THEMSELVES AS
FIFI IS BURIED
ALIVE)

28. INT. HELEN A'S SUITE.

(HELEN A AND
DAISY K AS
BEFORE)

HELEN A: So, what are we left with after this little local difficulty in Forum Square. Remind me.

DAISY K: A posse heading out to the sugar factories and the Doctor and his gang roaming the cities.

HELEN A: Nothing insoluble there. The factories are heavily defended and we'll soon track down the Doctor.

DAISY K: He may have gone down into the pipes.

HELEN A: Excellent. Then we'll leave Fifi to deal with him.

29. INT. THE PIPES.

(THE LAST FEW
FRAGMENTS TRICKLING
DOWN ON THE PILE
OF RUBBLE)

30. EXT. THE EXECUTION YARD. NIGHT.

(JOSEPH C, STILL
CARRYING FIFI'S
LEAD, IS STROLLING
ROUND THE YARD,
HUMMING SOFTLY
TO HIMSELF.

THERE IS THE
THUNDERING SOUND
OF THE PIPE
COLLAPSING DEEP
IN THE DISTANCE.

HE STOPS FOR A
MOMENT, RAISES
HIS EYEBROWS,
THEN CONTINUES
WALKING AND
HUMMING)

31. INT. THE PIPES.

(THE DOCTOR,
ACE AND THE
PIPE PEOPLE
ARE LOOKING
DOWN THE PIPE.

DUST DRIFTS
TOWARDS THEM)

ACE: Ace!

THE DOCTOR: Yes, it was one of our
better collaborations.

(THE PIPE PEOPLE
ARE JUBILANT)

WULFRIC: Many ...

WENCES: Thanks ...

WULFRIC: Doctor ...

WENCES: Ace.

THE DOCTOR: Don't mention it. Anyway,
it's your turn to help us now.

WULFRIC: How?

THE DOCTOR: Ace and I are going
visiting. I know where we're going
but I haven't the foggiest idea how to
get there. To me, one section of a
pipe looks very much like another
section of a pipe, Ace?

- 48 -

ACE: Same here.

THE DOCTOR: So we're looking for a couple of pipe pilots.

- 48 -

32. INT. ARCADIA.

(PRISCILLA P
IS STALKING
ROUND ARCADIA,
READY FOR
ACTION.

SOFT MUZAK IS
PLAYING ON A
FIFTIES-STYLE
WIRELESS.

SUDDENLY SHE
HEARS A TRUMPET
PLAYING THE
BLUES.

SHE MOVES TO
THE WIRELESS
AND TURNS IT
OFF.

STILL THE BLUES
CONTINUES TO
PLAY. SHE LOOKS
ROUND ARCADIA
TRYING TO
IDENTIFY THE
SOURCE OF THE
SOUND.

SHE REALISES. IT
IS COMING FROM
THE AREA OF THE
CHUTE.

HER FUN GUN AT
HAND, SHE MOVES
TO THE CHUTE
TO INVESTIGATE.
FINDING NOTHING
SHE LOOKS UP
THE CHUTE. AT
THAT INSTANT,
HANDS REACH DOWN
AND QUICKLY DRAG
A PROTESTING
PRISCILLA P UP
THE CHUTE)

33. INT. HAPPINESS PATROL HEADQUARTERS.

(HELEN A IS
SITTING CALMLY.

DAISY K IS
WANDERING AROUND,
POUNDING HER
FIST INTO HER
OPEN HAND.

SOFT MUZAK IS
PLAYING IN THE
ROOM)

HELEN A: You seem agitated, Daisy K.

DAISY K: It's crumbling around us,
isn't it?

HELEN A: Not unhappy about something,
I hope?

DAISY K: No.

HELEN A: Good. Because when the
Doctor is picked up and brought in I
don't want there to be anything for
him to smile about.

(THE MUZAK STOPS)

NEWSCASTER: Happiness will prevail.
We have just heard that the Happiness
Patrol Section guarding the Nirvana
sugar beet plant in Sector Six and
joined the growing band of vigilantes
in the destruction of the plant. No
news yet of the whereabouts of the
Doctor.

(THE MUZAK BEGINS
AGAIN)

HELEN A: It's just one factory,
Daisy K. I have built over a thousand.

DAISY K: What about the reports of
riots and public unhappiness?

HELEN A: Simple. We need someone
who knows the streets like the back
of her hand, someone who is a good
fighter and above all, someone who
is fiercely loyal. Who would you
suggest, Daisy K?

DAISY K: She's a fanatic.

HELEN A: That's how I like them. Get
me Arcadia.

(DAISY K PUSHES
A BUTTON ON THE
CONSOLE IN FRONT
OF HER.

A PICTURE OF
ARCADIA COMES
ON THE SCREEN.

IN THE FOREGROUND
WE SEE PRISCILLA
P, BOUND AND GAGGED)

What?

34. INT. ARCADIA.

(PRISCILLA P
LYING BOUND
AND GAGGED.

SUSAN Q, STANDS
GRINNING OVER
HER, HOLDING
A FUN GUN.

EARL IS TAKING
HIS TRUMPET
OUT OF ITS CASE)

35. INT. HAPPINESS PATROL HEADQUARTERS.

(HELEN A AND
DAISY K STARING
AT THE MONITOR.

EARL WANDERS
INTO THE PICTURE
ON THE MONITOR.

HE IS PLAYING
SAD TRUMPET
MUSIC.

HELEN A SLAMS
HER HAND DOWN
ON THE CONSOLE
AND THE PICTURE
IS CUT OFF)

HELEN A: Get me the Kandy Man!

DAISY K: You're not unhappy about
something, I hope.

HELEN A: I said get me the Kandy Man!

36. INT. THE KANDY KITCHEN.

(THE KANDY TELEPHONE
IS RINGING.

THE KANDY MAN
PICKS IT UP)

KANDY MAN: Kandy Man.

37. INT. HAPPINESS PATROL HEADQUARTERS.

(HELEN A IS
TALKING INTO
A RECEIVER)

HELEN A: I want the Doctor, and I
want him now, I don't care what you
have to do. I don't care how far
you have to go ...

KANDY MAN: (ON TELEPHONE) That won't
be necessary.

HELEN A: Why not?

38. INT. THE KANDY KITCHEN.

(THE KANDY MAN
IS ON THE
TELEPHONE.

THE DOCTOR IS
HAULING HIMSELF
UP THROUGH THE
MANHOLE IN THE
FLOOR)

KANDY MAN: (INTO TELEPHONE) Because
he's just popped in.

(HE HANGS UP.

THE DOCTOR IS
NOW PULLING
ACE UP THROUGH
THE HOLE)

THE DOCTOR: Kandy Man, I don't believe
you've had the pleasure of meeting my
friend, Ace, expert in calorification,
incineration, carbonisation and
inflammation.

KANDY MAN: I beg your pardon.

THE DOCTOR: She's come to look at
your oven.

(ALONG ONE SIDE
OF THE KANDY
KITCHEN THERE
IS A BANK OF
OVENS.

ONLY ONE IS
WORKING.

ACE DUCKS PAST
THE KANDY MAN
TO THE WORKING
OVEN. SHE TRIES
TO OPEN THE OVEN
DOOR.

THE DOCTOR GOES
TO THE OTHER END
OF THE LINE OF
OVENS, SO THAT
THE KANDY MAN
IS BETWEEN HIM
AND ACE)

KANDY MAN: Has she indeed. Then she
should wait to be asked. Impolite
guests get to feel the back of my
Kandy hand.

(THE KANDY MAN
ADVANCES ON ACE)

THE DOCTOR: That may be, Kandy Man,
but I've come here to conclude our
unfinished business, and I don't like
to be kept waiting. Last time you
saw me you said you were going to kill
me.

KANDY MAN: Really, Doctor? Thank
you for reminding me.

(THE KANDY MAN
TURNS AND ADVANCES
ON THE DOCTOR.

ACE STRUGGLES
TO OPEN THE
OVEN DOOR. JUST
AS THE KANDY MAN
REACHES THE DOCTOR,
ACE SPEAKS)

ACE: I wouldn't give that bilgebag a hundred to one against you, Professor.

(THE KANDY MAN
STOPS AND
SPEAKS, QUITE
PLEASANTLY, TO
THE DOCTOR)

KANDY MAN: Bilgebag indeed. I'm disappointed in you, Doctor. I would have expected you to choose your friends more carefully, Doctor. Still, she won't be a friend much longer, will she?

(HE TURNS AND
GOES BACK TO
ACE)

THE DOCTOR: But I think you're a bilgebag too.

(THE KANDY MAN
STOPS BETWEEN
THEM. HE TAKES
A COIN OUT OF
HIS POCKET)

KANDY MAN: I'm finding this all rather tiresome. Heads or tails, Doctor?

THE DOCTOR: Tails.

(THE KANDY MAN
TOSSES THE COIN.
WE SEE THE PIPE
PEOPLE WATCHING
THE PROCEEDINGS
FROM THE MANHOLE)

Well?

KANDY MAN: That would be telling.

(IN THE MEANTIME,
ACE HAS GOT THE
OVEN DOOR OPEN.

THE KANDY MAN
SUDDENLY LUNGES
TOWARDS ACE,
BUT SHE PULLS A
POKER OUT OF
THE FIRE AND
BRANDISHES THE
RED-HOT END AT
THE KANDY MAN)

THE DOCTOR: You're playing a dangerous
game, Kandy Man. The tip of that
poker is white hot. It would
slice through you like a knife through
butterscotch.

KANDY MAN: I have to bow, however
reluctantly, to your logic, Doctor.
Which leaves me only one alternative.

(THE KANDY MAN
TURNS AND LUNGES
AT THE DOCTOR)

THE DOCTOR: Ace!

(ACE THROWS THE
POKER ACROSS
THE KITCHEN TO
THE DOCTOR. IT
SPINS THROUGH
THE AIR AND THE
DOCTOR CATCHES
THE COLD END)

Get down, Ace!

(THE DOCTOR
PLUNGES THE
POKER INTO
THE NEAREST
OVEN.

THIS SETS LIGHT
TO THE WHOLE
BANK OF OVENS
AND THE KANDY
MAN IS CAUGHT
IN THE BLAST
OF HEAT)

KANDY MAN: Aargh! Time to cool off.

(THE KANDY MAN
DIVES THROUGH
THE MANHOLE
IN THE FLOOR
LEADING TO THE
DOOMPIPE.

HIS COIN DROPS
TO THE GROUND.

THE DOCTOR PICKS
IT UP, PERHAPS
DOES A LITTLE
SLEIGHT OF HAND,
AND THEN POCKETS
IT)

THE DOCTOR: Ace?

ACE: Yes?

THE DOCTOR: How did you know I
wouldn't catch the red-hot end?

ACE: (SMILING) You wouldn't do that,
Professor.

THE DOCTOR: Listen, Ace.

ACE: I can't hear anything.

THE DOCTOR: Exactly.

ACE: What do you mean?

THE DOCTOR: I can't hear anything
either. Come on.

(HE HEADS FOR
THE DOOR)

ACE: What about the Kandy Man?

THE DOCTOR: He'll keep. He's full
of colouring, flavouring - and
preservatives.

39. EXT. THE STREET OUTSIDE THE KANDY
KITCHEN. NIGHT.

(THE DOCTOR AND
ACE COME OUT OF
THE KANDY KITCHEN.
THEY FIND EARL
AND SUSAN Q IN THE
STREET.

SUSAN Q HAS BEEN
SHOOTING THE
MUZAK LOUDSPEAKERS
OFF THE WALLS.

ONE OF THE SPEAKERS
IS DANGLING OFF
THE WALL)

EARL: Blissful, isn't it, Doctor?
Silence.

THE DOCTOR: Not quite, Earl. I
can hear the sound of empires toppling.

(EARL PUTS HIS
ARM ROUND SUSAN Q)

EARL: And all thanks to this lady
and her fun gun. She can take out
a loudspeaker playing muzak at a
hundred paces.

SUSAN Q: Not quite, Earl.

(SUSAN Q SHOOTS
AT THE DANGLING
SPEAKER. IT FALLS
INTO THE STREET)

ACE: Can I have a go, Professor?

THE DOCTOR: Wanton destruction of
public property? Certainly not.
But in this case, yes.

40. INT. KANDY KITCHEN.

(THE PIPE PEOPLE
ARE NOW IN THE
KITCHEN.

THEY CONSULT A
CHART ON THE WALL.
THEN THEY HEAVE
ON A LEVER)

41. INT. THE PIPE.

(THE KANDY MAN
IS CRAWLING DOWN
THE PIPE.

SUDDENLY WE HEAR
RUMBLINGS BEHIND
HIM AS A MOUNTAIN
OF FOAM BEGINS
TO PERSUE HIM.

HE SCRAMBLES ALONG
AS FAST AS HE CAN GO)

42. INT. THE KANDY KITCHEN.

(IN THE KITCHEN
THERE IS A GREAT
RUSHING NOISE
OF THE FOAM WHICH
THE PIPE PEOPLE HAVE
SENT AFTER THE
KANDY MAN. WHEELS
ARE TURNING,
MECHANISMS MOVING,
LIGHTS ARE
FLASHING AND THE
SKULL, IS LIGHTING
UP. THE SOUND
BECOMES ALMOST
DEAFENING.

WENCES IS DELIGHTED)

WENCES: Wicked!

(GILBERT M COMES
IN AND SEES THE
PIPE PEOPLE.

HE REALISES WHAT
THEY HAVE DONE)

GILBERT M: (SOFTLY) Kandy Man!
(SHOUTING) Kandy Man! What have
you done to him?

43. INT. DOOMPIPE.

(THE KANDY MAN
IS CRAWLING ALONG
THE DOOMPIPE.

THERE IS A RUSHING
NOISE BEHIND HIM,
GETTING LOUDER ALL
THE TIME.

HE TRIES TO MOVE
FASTER, AND
THEN SUDDENLY
STOPS AND SMILES)

KANDY MAN: Ah well. I gave it my
best shot.

(THE RUSHING NOISE
CRESCENDOS INTO
A ROAR)

44. INT. THE KANDY KITCHEN.

(THE PIPE PEOPLE
ARE STILL IN THE
KANDY KITCHEN
ALTHOUGH GILBERT M
HAS GONE.

THE DOCTOR AND
ACE COME BACK
IN FROM THE
STREET)

THE DOCTOR: Wulfric. Wences. What
did you do?

(WULFRIC POINTS TO
THE FONDANT
SURPRISE MECHANISM)

I thought so. Now's let's see.

(THE DOCTOR CONSULTS
THE CHART ON
THE WALL)

THE DOCTOR: Citric acid, benzoic
acid and salicylic acid. The Kandy
Man won't get very far with that
lot chasing him down the pipe. Come
on, Ace. And you, pipe pilots.

ACE: Where to now, Professor?

THE DOCTOR: Our next port of call.

45. INT. HAPPINESS PATROL. HEADQUARTERS.

(DAISY K IS
SITTING AT THE
CONSOLE, USING
THE CONTROLS)

DAISY K: No reply.

HELEN A: He must still be in the
Kandy Kitchen.

DAISY K: I've already tried there.

HELEN A: Then try it again.

(DAISY K PUNCHES
A BUTTON ON THE
CONSOLE.

THE KANDY KITCHEN
APPEARS ON THE MONITOR.

THERE IS NO-ONE
THERE)

I wonder where he can be.

46. EXT. EXECUTION YARD. NIGHT.

(THE KANDY MAN'S
METAL ROBOTIC
SKELETON IS
LYING IN THE MIDDLE
OF THE YARD, THE
SUGARY SUBSTANCES
OF HIS BODY MINGLING
WITH THE SUGARY
SUBSTANCES THAT
FLUSHED HIM DOWN
THE PIPE AND
DRIPPING FROM HIS
BONES.

GILBERT M IS KNEELING
OVER THE KANDY
MAN'S REMAINS.

JOSEPH C IS STANDING
TO ONE SIDE, STILL
HOLDING FIFI'S LEAD)

JOSEPH C: Close, were you?

GILBERT: I made him.

JOSEPH C: Really? How very interesting.

GILBERT M: Only his body. His mind
was very much his own.

JOSEPH C: I certainly don't recall
the chap ever arriving.

GILBERT M: He was born in the Kandy
Kitchen.

JOSEPH C: Whereas you came from
Vasilip, if memory serves.

GILBERT M: I was exiled from Vasilip.
I came here with his bones in a
suitcase.

JOSEPH C: Exiled, you say?

GILBERT M: I made a mistake. I worked
in the state laboratories. Without
realising it, I developed a deadly
new germ. The disease wiped out half
the population.

JOSEPH C: Still, hardly your fault.

(JOSEPH C CONSIDERS
THE KANDY MAN)

JOSEPH C: Can't you just pack him
up and start again?

GILBERT M: Not this time. Anyway,
he's better off like that.

JOSEPH C: Chin up, old man.

GILBERT M: The Kandy Man's gone.
There's nothing here for me now.

(HE LOOKS UP AT
JOSEPH C)

47. INT. THE PIPE.

(THE DOCTOR, ACE
AND THE PIPE PEOPLE
ARE MOVING ALONG
THE PIPE)

ACE: Professor, look!

(ACE HAS SEEN
THAT THEIR WAY
IS BARRED BY A
WALL BUILT ACROSS
THE PIPE.

ACROSS THE WALL
IS SCRAWLED 'GIVE
PEACE A', FOLLOWED
BY A SCRAWL OF
PAINT AS IF THE
WRITER WAS INTERRUPTED
SUDDENLY)

THE DOCTOR: Kindred spirit of yours
Ace.

ACE: Nice lettering style.

WENCES: Killjoy.

WULFRIC: Murdered.

THE DOCTOR: I'm afraid so, Wulfric.
Still, Helen A's days are numbered
now. The writing's on the wall.

ACE: Why is it here? The wall.

THE DOCTOR: It marks the fortifications surrounding Helen A's inner sanctum.

(ACE IS EXAMINING
THE WALL WITH A
SPECIALIST'S EYE)

ACE: It's an insult, Professor.
Whoever put this up hadn't heard
of gunpowder, let alone Nitro-9.

THE DOCTOR: It also marks the spot
where we say good-bye to the Pipe
People.

WENCES: Doctor!

THE DOCTOR: No protests. Soon you
should be able to go back to the
sugar fields. But until then, ears
cocked and snouts down.

48. INT. HELEN A'S SUITE.

(HELEN A. IS
PACKING A SUITCASE.

DAISY K IS WATCHING
HER.

MUZAK IS PLAYING
IN THE ROOM)

DAISY K: Will you be away long?

HELEN A: Away?

DAISY K: You're packing a case.
I assumed ...

HELEN A: Why would I want to go
away?

DAISY K: I just thought ... The
situation ...

HELEN A: The situation? There's
nothing wrong, is there, Daisy K?

DAISY K: No, of course not. Everything's
fine.

(THE MUZAK GIVES
WAY TO A
NEWSFLASH)

NEWSCASTER: Happiness will prevail.
Pockets of Happiness Patrol resistance
have now crumbled as the Drones move
through Sector 8. One hundred and
twelve factories have now fallen
to the rebels as they continue their
drive westwards.

(THE MUZAK
BEGINS AGAIN)

HELEN A: As you said, Daisy K.
Everything is fine.

(HELEN A. PICKS
UP HER CASE AND
MOVES TOWARDS THE
DOOR)

DAISY K: So you're not leaving?

HELEN A: I told you before. Why
would I want to do that?

(HELEN A. EXITS
TO THE HAPPINESS
PATROL H.Q. ROOM)

49. INT. HAPPINESS PATROL HEADQUARTERS.

(HELEN A. ENTERS
AND SITS DOWN
AT THE CONSOLE
AND PRESSES A
KEY.

THE MESSAGE "ESCAPE
SHUTTLE READY
FOR TAKE-OFF" COMES
UP ON THE SCREEN.

HELEN A. SMILES)

50. INT. PIPE.

(THE DOCTOR AND ACE
ARE PLACING CANS
OF NITRO AT STRATEGIC
POINTS ALONG THE
FOOT OF THE WALL)

ACE: It needs another one at your
end, Professor. Catch.

(SHE THROWS A
CAN TO THE DOCTOR.
HE CATCHES IT)

THE DOCTOR: I don't want to be a
killjoy, Ace, but I think that's
enough.

ACE: Maybe, Professor. But it's
not just a question of quantity.
It's about stress points, symmetry,
detonators. It's a very complicated
equation.

THE DOCTOR: The aesthetics of the
explosion?

ACE: Something like that.

THE DOCTOR: And it's not just because
the bigger the blast the more you
like it?

ACE: Who, me? (cont ...)

(THERE IS A
DISTANT SOUND)

ACE: (cont) What was that?

THE DOCTOR: It was a launch. Sounded
like a shuttle.

MODEL SHOT 1:

The planet hangs in
space. A tiny
craft rises up
from the planet,
hurtling towards
the CAMERA.

51. INT. HAPPINESS PATROL HEADQUARTERS.

(HELEN A, IS
TRANSFIXED, SITTING
AT THE CONSOLE
AND STARING AT THE
SCREEN. THE
MESSAGE "ESCAPE
SHUTTLE READY FOR
TAKE-OFF" CHANGES
TO 'SHUTTLE IN
ORBIT' AND THEN,
AFTER SOME
INTERFERENCE, TO
'RECEIVING INCOMING
COMMUNICATION').

GILBERT M, APPEARS
ON THE SCREEN,
TALKING FROM THE
SHUTTLE)

HELEN A: Gilbert M!

GILBERT M: It's all working beautifully,
Helen A, as you can see. A masterful
piece of engineering, even though
I say so myself.

HELEN A: You betrayed me!

GILBERT M: My only complaint is
the company. I don't know how you
put up with it!

HELEN A: How did you get into the
shuttle?

GILBERT M: That's what I was saying.
The Captain let me in.

HELEN A: Who is this Captain? Let
me see him.

(JOSEPH C, APPEARS
ON THE SCREEN)

JOSEPH C: Goodbye, dear.

HELEN A: What are you doing! You're
supposed to be waiting for Fifi.

JOSEPH C: Really, dear? It must
have slipped my mind.

(THE SCREEN GOES
BLANK.

HELEN A, IS
SHELL SHOCKED.
SHE GAZES BLANKLY
AT THE SCREEN)

52. INT. PIPE.

(THE EXPLOSION BLASTS
THE DOORS OPEN.

WE SEE THE GLOW
ON THE TRIUMPHANT
FACES OF THE
DOCTOR AND ACE.

THEY MOVE FORWARD)

53. INT. HAPPINESS PATROL HEADQUARTERS.

(HELEN A. STARING
AT THE BLANK SCREEN.

DAISY K. COMES IN)

DAISY K: You came back.

HELEN A: I never went away.

DAISY K: But I thought I heard ...

(HELEN A. TURNS
OFF THE SCREEN,
CALM AND BUSINESSLIKE)

HELEN A: Really? I didn't hear
anything. Is everything still all
right?

DAISY K: Helen A. You know it isn't.
The factories are overrun, the Kandy
Man is dead ...

HELEN A: Stop!

DAISY K: You must understand! The
Doctor is closing in on us ...

HELEN A: Stop! I asked you if
everything was still alright.

(DAISY K. DOESN'T
REPLY)

And we're both happy? (cont ...)

(DAISY K. DOESN'T
REPLY.

HELEN A. TAKES
A GUN OUT OF HER
SUITCASE AND
POINTS IT AT DAISY K)

HELEN A: (cont) We are both happy,
aren't we?

(BEFORE DAISY K.
SPEAKS THERE IS A
NOISE FROM THE
ROOM ABOVE.

HELEN A. GRABS
HER CASE AND
RUNS FOR THE
DOOR.

WHEN SHE REACHES
IT SHE TURNS BACK
TO DAISY K)

Happiness will prevail, Daisy K.

(HELEN A. THROWS
THE GUN TO DAISY K.
WHO CATCHES IT.

HELEN A. GOES OUT.
AS THE DOOR CLOSES
BEHIND HER, THE
DOCTOR SLIDES DOWN
THE POLE INTO THE
ROOM.

HE DOFFS HIS HAT
TO DAISY K)

THE DOCTOR: I was really looking
for Helen A. I don't suppose ...

DAISY K: You're too late, Doctor.
She's gone. But I'm delighted to
see you.

(DAISY K. RAISES
HELEN A'S GUN,
BUT BEFORE SHE
CAN FIRE THE GUN
IS SHOT OUT OF
HER HAND.

SHE SPINS ROUND
TO SEE SUSAN Q.
AND EARL AT THE
DOOR.

SUSAN Q. COVERS
DAISY K. WITH
HER FUN GUN)

THE DOCTOR: Who taught you to shoot
like that, Susan Q?

SUSAN Q: She did.

THE DOCTOR: Thank you, Daisy K.
(CALLING UP) All right, Ace, you
can come down now.

(ACE SLIDES DOWN
THE POLE.

SHE SEES SUSAN Q)

ACE: Are you all right, Professor?

THE DOCTOR: Splendid, thank you.

ACE: (TO DAISY K) Hello, face-ache.

54. EXT. BLUESY STREET. NIGHT.

(HELEN A. IS
DRAGGING HER
SUITCASE DOWN THE
STREET.

MUZAK IS PLAYING
THROUGH SPEAKERS
MOUNTED ON THE
WALLS.

SUDDENLY THE MUZAK
STOPS.

AFTER A FEW
CRACKLES EARL'S SAD
TRUMPET MUSIC COMES
OUT OF THE SPEAKERS.

HELEN A. STOPS
DEAD IN TRACKS FOR
A MOMENT AND LOOKS
AT THE SPEAKS.

THEN, MORE DETERMINED
THAN EVER, SHE
TRUDGES ON)

55. INT. HAPPINESS PATROL HEADQUARTERS.

(DAISY K. IS
SITTING ON A CHAIR
HER HANDS TIED
BEHIND HER BACK.

A PANEL HAS BEEN
OPENED REVEALING
TWO LARGE TAPE
RECORDERS.

SUSAN Q. IS
UNWINDING A LARGE
SPOOL OF TAPE INTO
A GROWING PILE OF
TAPE ALREADY ON
THE FLOOR.

EARL IS PLAYING
HIS TRUMPET INTO A
MICROPHONE ON THE
CONSOLE)

56. EXT. BLUESY STREET. NIGHT.

(HELEN A. IS AGAIN
DRAGGING HER
CASE ALONG THE
STREET.

THE TRUMPET MUSIC
IS STILL FILLING THE
STREET AND CONTINUES
TILL THE END OF
THE SCENE.

THE DOCTOR STEPS
OUT OF THE SHADOWS.

HELEN A. KEEPING
WALKING)

THE DOCTOR: You can't get away,
Helen A.

HELEN A: There's a schedule flight
in an hour. You can't stop me, Doctor.

THE DOCTOR: I know I can't. But
it's not me you're running away from.

HELEN A: Who is it, then?

THE DOCTOR: It's yourself. That's
why you'll never escape.

(HELEN A. STOPS)

HELEN A: They didn't understand
me.

THE DOCTOR: They understood you
only too well. That's why they resisted
you.

HELEN A: I only wanted the best for them.

THE DOCTOR: That's your best, is it? Prisons, death squads, executions.

HELEN A: The only came later. I told them to be happy. I gave them a chance. But they wouldn't listen. I know they laughed sometimes, but they still cried, they still wept.

THE DOCTOR: Don't you ever feel like crying, Helen A?

HELEN A: Of course not, Doctor. It's unnecessary. And those who persisted had to be punished.

THE DOCTOR: But why?

HELEN A: For the good of the majority. For the ones who wanted to be happy. Who wanted to take the opportunities that I gave them.

THE DOCTOR: And what were these opportunities that you gave them? A bag of sweets? A few tawdry party decorations? Bland, soulless music? Do these things make you happy?

HELEN A: I ...

THE DOCTOR: Of course they don't. Because they're cosmetic. Because real happiness is nothing if it doesn't exist side by side with sadness.
(cont ...)

(THE DOCTOR TAKES
THE KANDY MAN'S
COIN OUT OF HIS
POCKET, SPINS IT AND
SHOWS IT TO HELEN A)

THE DOCTOR: (cont) Two sides. One coin.

(HE HOLDS IT OUT
TO HELEN A. SHE
TURNS AWAY)

HELEN A: You can keep your coin, Doctor. And your sadness. I'll go somewhere else. I'll find somewhere where there is no sadness. A place where people know how to enjoy themselves.

THE DOCTOR: I'm sure you will, Helen A. But it won't be a life worth living.

HELEN A: A place where people are strong. Where they hold back the tears. A place where people pull themselves together.

THE DOCTOR: Where there's no compassion.

HELEN A: Where there's control.

THE DOCTOR: You mean a place without love.

HELEN A: I always thought love was over-rated.

(SUDDENLY HELEN
A. CATCHES SIGHT
OF SOMETHING
OVER THE DOCTOR'S
SHOULDER)

Fifi.

THE DOCTOR: Fifi?

(THE DOCTOR TURNS
TO SEE FIFI HAUL
HERSELF ACROSS
THE STREET, AND
THEN COLLAPSE.

HELEN A. FALLS TO
HER KNEES AND
SCOOPS FIFI UP
IN HER ARMS)

HELEN A: Fifi! Fifi!

(HELEN A. CRIES.
GREAT SOBS WRACK
HER BODY.

THE DOCTOR WALKS
TO
WHERE
ACE IS WAITING)

ACE: Should we do something, Doctor?

THE DOCTOR: It's done.

(THE DOCTOR
AND ACE GO)

57. EXT. FORUM SQUARE. DAY.

(THE FORUM SQUARE
HAS BEEN PARTIALLY
REPAINTED, SO
THAT DULL COLOURS
MINGLE WITH THE
BRIGHT.

DAISY K, AND
PRISCILLA P.
DRESSED IN
DRAB OVERALLS,
HAVE JUST FINISHED
RE-PAINTING
THE TARDIS.

THEY WITHDRAW,
CARRYING THEIR
BUCKETS AND BRUSHES.

ACE INSPECTS THEIR
WORK CRITICALLY,
THEN TAKES A SPRAY
CAN OUT OF HER
RUCKSACK AND
REMOVES THE LAST
PATCHES OF PINK ON
THE TARDIS.

SHE FINISHES AND
GOES OVER TO JOIN
THE DOCTOR, STANDING
WITH EARL, SUSAN Q.
AND WULFRIC.

THE MOOD IS
SUBDUED AND A
LITTLE SAD)

EARL: What's your next stop, Doctor?

THE DOCTOR: Good question.

ACE: Can't we go after Joseph C.
and that toerag Gilbert M? _____

SUSAN Q: Forget Gilbert M. It was the Kandy man who was dangerous.

THE DOCTOR: Yes. Hatred, evil, emulsifiers, lecithin and non-dairy fat.

ACE: Stop it, Professor. You're making me hungry.

THE DOCTOR: Right, we must be off. How about you, Earl?

EARL: I'll stay here. To teach this planet the Blues again.

SUSAN Q: Thank you for giving them back to us Doctor - the Blues.

THE DOCTOR: There aren't any other colours without the blues!

(HE TIPS HIS HAT
AND TURNS AWAY.

HE OPENS THE DOORS
OF THE TARDIS.

ACE FOLLOWS)

ACE: Are they all right?

THE DOCTOR: Happiness will prevail.

(THE DOORS CLOSE
AND THE TARDIS
DEMATERIALIZES)

FADE OUT